

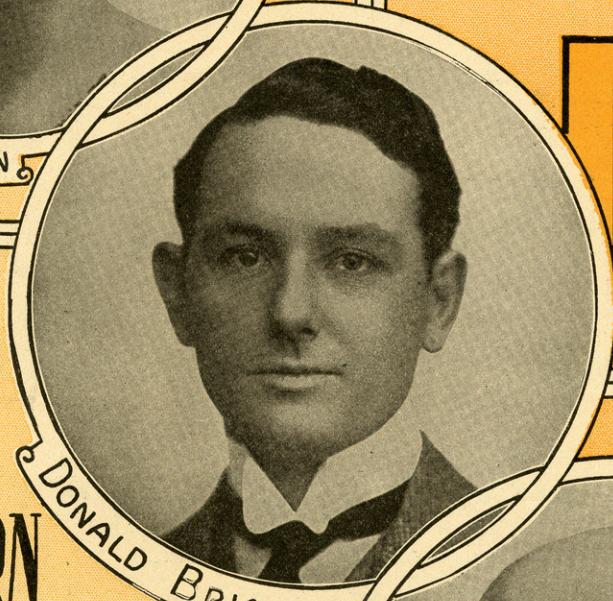
# THEY DID'NT BELIEVE ME

CHARLES FROHMAN PRESENTS

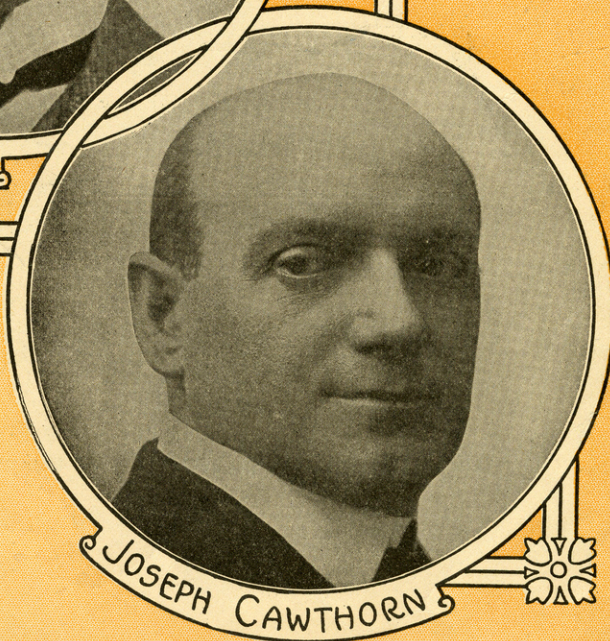
# THE GIRL FROM UTAH



JULIA SANDERSON



DONALD BRIAN



JOSEPH CAWTHORN

SONG INTERPOLATIONS BY

HARRY B. SMITH

AND

JEROME D. KERN

### VOCAL

Molly Dear, It's You I'm After.....	60
Alice In Wonderland.....	60
We'll Take Care Of You All.....	60
You Never Can Tell.....	60
At Our Tango Tea.....	60
Same Sort Of Girl (And The Same Sort Of Boy).....	60
Why Don't They Dance The Polka Anymore.....	60
Florrie The Flapper.....	60
Gilbert The Filbert.....	60
They Did'nt Believe Me.....	60
The Girl In The Clogs And Shawl.....	60
The Land Of "Let's Pretend".....	60

### INSTRUMENTAL

One or Two-Step.....	60
A Medley Of Interpolated Songs From "The Girl From Utah".....	1.00

T. B. HARMS AND FRANCIS DAY & HUNTER NEW YORK

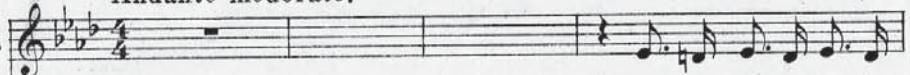
SM2729

# They Didn't Believe Me.


Words by  
HERBERT REYNOLDS

Music by  
JEROME KERN.

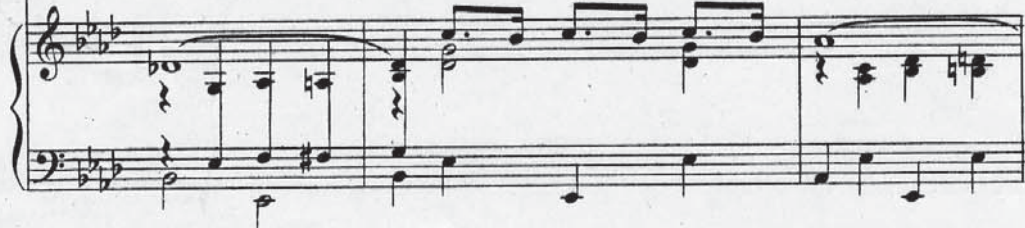
Andante moderato.

Voice. 


(He) Got the cut-est lit-tle  
(She) Don't know how it happened

Piano. *ppp* 

way, \_\_\_\_\_ Like to watch you all the day. \_\_\_\_\_  
quite, \_\_\_\_\_ May have been the sum-mer night, \_\_\_\_\_



— And it cer-tain-ly seems fine. \_\_\_\_\_ Just to think that you'll be  
— May have been, well who can say? \_\_\_\_\_ Things just hap-pen an - y



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mine \_\_\_\_\_ When I see your pret - ty smile  
 way \_\_\_\_\_ All I know is I said "yes"

- Makes the liv - ing worth the while \_\_\_\_\_ So I've got to run a -  
 - Hes - i - tat - ing more or less \_\_\_\_\_ And you kissed me where I

round \_\_\_\_\_ Tell - ing peo - ple what I've found, \_\_\_\_\_  
 stood \_\_\_\_\_ Just like an - y fel - low would. \_\_\_\_\_

Refrain.

And when I told them \_\_\_\_\_ how beau - ti - ful you are \_\_\_\_\_  
 And when I told them \_\_\_\_\_ how won - der - ful you are \_\_\_\_\_

— They did-n't be - lieve me! — They did-n't be - lieve me —  
 — They did-n't be - lieve me! — They did-n't be - lieve me —

— Your lips, your eyes, your cheeks, your hair are in a  
 — Your lips, your eyes, your cur - ly hair are in a

class be - yond com - pare You're the lov - li - est girl —  
 class be - yond com - pare You're the lov - li - est thing —

— that one could see! — And when I tell them —  
 — that one could see! — And when I tell them —

— And I cert-n'ly am goin' to tell them, — That I'm the  
 — And I cert-n'ly am goin' to tell them, — That I'm the

man whose wife one day you'll be, — They'll nev-er be -  
 girl whose boy one day you'll be, — They'll nev-er be -

lieve me, — They'll nev-er be - lieve me, — That from this  
 lieve me, — They'll nev-er be - lieve me, — That from this

great big world you've chos - en me! —  
 great big world you've chos - en me! —

*D.C.*

THE BALLAD OF LOVE AND GLADNESS

# THE SUNSHINE OF YOUR SMILE

Words by  
Leonard Cooke.

Music by  
Lilian Ray.

Refrain.

Give me your smile, The love-light in your eyes,

*mf*

*mf*

This system contains the first two lines of the musical score. It features a vocal line on a treble clef staff and piano accompaniment on grand staff notation (treble and bass clefs). The lyrics are written below the vocal line. The first line of music is marked with a mezzo-forte (*mf*) dynamic.

Life could not hold - A fair - er Par - a - dise!

This system contains the second two lines of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Give me the right To love you all the while, My world for - ev - er, The

*ten*

*ten*

This system contains the final two lines of the musical score. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The word "ten" is written above the final notes of both the vocal and piano lines, indicating a tenuto mark.

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